

Paul Whear on Dance Diversions

Comments on 21st December 2006

Same day and same place – Midwest Exhibition Halls.

I have just spoken with Paul Whear, an eminent American composer, and he has just listened to the Dance Diversions and has been effusive in his praise.

Let me contextualise that statement as well. Paul and I have shared music with each other over the years. I have premiered a number of his work for band in Australia but he is most well known here for his works for orchestra and for strings. Our discussions have always focused on each others works and our connection with them or not. We 'read' the comments that come back from each other and know when they are reserved in a reflectively critical sense. To have him so enthusiastic about the work is a measure of his connection with it.

"The first two movements are excellent and a growth on your composition – not that the third movement isn't good, it's just that the other two are so much of a growth from what you have written before" were his initial comments. He continued to discuss the structures and the orchestration.

"It's very Stravinsky like, though he wouldn't have been so melodic" – a reflection on the first movement. "Don't you think the second movement is sensual?" he asked when I commented on the third movement being most people's favourite given its sensual nature. "Yeah, the third movement is sensual but that second movement; wow! It's so sensual!"

All illuminating comments from a man who has heard the majority of the new band and orchestra music produced in the USA over the last 50 years!

Personal communication with me